



© The Others, featuring trumpeter James Morrison, Kram (Mark Maher - drummer from Spiderbait) and pianist and composer Paul Grabowsky. Adelaide Festival 2019.

FESTIVAL

Adelaide Festival review 2019: The Others

Pat H. Wilson, The Advertiser
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The Others

Contemporary Music / Australia

ADELAIDE FESTIVAL

The Palais, Riverbank, Elder Park

March 9

In the Palais, that half-finished giant suburban garage afloat, The Others (Paul Grabowsky, Kram and James Morrison) take the stage.

Two mature, bespectacled gentlemen in lounge suits and a long-haired man in black T-shirt and ripped jeans play for an hour. Solid. No chat, just music.

Grabowsky plays piano and keyboard, as well as tweaking a sequencer.

Morrison's on trumpet, flügelhorn and trombone, while drummer Kram (from Spiderbait) plays anything including the drum kit.

They perform five pieces, none of which is introduced.

One piece ends and the next one starts.

Why try labelling the music which results from the improvisational interactions between these three fine musicians?

"Jazz" is not so much a descriptor as a definition of the process by which their music arrives.

All three, at the top of their game, listen and respond intuitively.

They enjoy each other's company.

Music flows from wry provocations of rhythm, melodic line or harmonic progression.

Linchpin Grabowsky sits or stands.

On occasion, he hammers on the instrument's innards.

Morrison sometimes wanders with wireless mic held to the bell of his trumpet, swapping squawks with Grabowsky, or enabling Kram to hammer upon his bright blue trumpet. Morrison smiles enigmatically whenever Grabowsky solos.

Trumpet-as-didgeridoo effects display Morrison's phenomenal breath techniques.

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Multi-skilled Kram has "enfant terrible" written all over him.

Playing with the energy of a three-year-old on red cordial, Kram is intense, showy and effective, while belying his sensitivity to the other musicians.

Morrison's glorious subtleties of tone, Kram's brilliant intensity and Grabowsky's commanding elegance of phrase enable the flow of intelligent, viscerally-satisfying music with an enormous breadth of reference.

The Others is greater than the sum of its parts.

- Pat H. Wilson

